



© Laura Letinsky, *Untitled #35*, 2001, from the series *Morning, and Melancholia* (chromogenic process color print, courtesy Edwynn Houk Gallery, New York)

Cover: Eadweard Muybridge's epochal time and motion study *Gallop, Bay Horse "Daisy,"* from 1884–86, is featured in *Time Stands Still*, opening February 15 (cyanotype print, mounted on card, printed ca. 1887, full-plate proof of plate 682 from the series *Animal Locomotion, Photographic History Collection*, Smithsonian Institution, National Museum of American History, Behring Center).

Time Stands Still: Muybridge and the Instantaneous Photography Movement
North Gallery, February 15–May 16

A comprehensive look at the landmark motion studies of the great photographic pioneer

Voyage of Discovery: The Landscape Photographs of Ray K. Metzker
South Galleries, through February 29

A survey of recent landscapes by the celebrated American photographer

Trenton Doyle Hancock: Moments in Mound History
Project 244, through April 4

The young artist creates a site-specific installation in his ongoing semiautobiographical narrative

Aftermath: Laura Letinsky Still-Life Photographs
Gallery 105, through April 7

Still-life images depicting the colorful aftermaths of meals and snacks

Draped in Splendor: Renaissance Textiles and the Church
Gallery 216, through September 26

Religious paintings and related textiles presented together with innovative lighting and technology

From the Director

Dear Members,

The second half of the 19th century was a period of revolution in art, as artists explored new ways to see and depict the world. These experiments are evident not only in the work of the painters of the era, but also in the creations of some who didn't necessarily consider themselves artists: the intrepid photographers who helped establish the potential of a new expressive medium. One of the most innovative of these pioneers was the British-born Eadweard Muybridge, whose studies of the locomotion of human beings and animals prefigured many visual and intellectual themes of the century to come. We are delighted to offer the first comprehensive exhibition of Muybridge's motion-study works, *Time Stands Still: Muybridge and the Instantaneous Photography Movement*, opening February 15. The show covers the period between the invention of the medium in 1839 to the rise of cinema at the turn of the 20th century. The influence of Muybridge and early photography on other artists including Degas and Eakins forms a coda to this show. The members opening is Saturday the 14th.

Intriguing and beautiful abstract landscape photographs made by Ray K. Metzker over the past 15 years or so are featured in *Voyage of Discovery*, an expansive show that fills the south galleries with images that demand and reward lingering contemplation. Curator of photography Tom Hinson offers gallery talks on both exhibitions: on Wednesday the 4th, Metzker; on Wednesday the 25th, Muybridge.

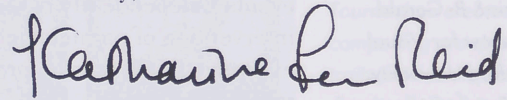
Trenton Doyle Hancock's provocative Project 244 installation continues to inspire discussion with its off-the-wall (actually, it's written all over the wall) take on deep human preoccupations. From religion to sexuality, these are considered through a narrative acted by a distinctive cast of semianimate beings.

Also on view this month, in *Aftermath*, are the new photographs of Laura Letinsky, in which mundane imagery is transformed by exquisite sensitivity and skill into works that reinvent the *vanitas* tradition of tabletop still life.

Musical programs include everything from a flamenco festival with José Merce on the 6th to a night of tango with Ensemble Avantango on the 20th, with chamber music by the Vermeer Quartet and Marcolivia Duo in between. A great organists series brings Paul Jacobs on the 15th and James Diaz on the 22nd, and our own Karel Paukert on the 1st.

Finally, many events celebrate Black History Month, including special talks, a concert by Imani Winds, films, and a lecture/discussion about the portrayal of black preachers in cinema, led by the Reverend Marvin McMickle of Antioch Baptist Church in Cleveland. These offerings are outlined on page 14. Come and enjoy!

Sincerely,



Katharine Lee Reid, Director

Artist Trenton Doyle Hancock (right) and associate curator of contemporary art Jeffrey Grove (center) oversee the installation of the artist's Project 244 exhibition.



**Time Stands Still:
Muybridge and
the Instantaneous
Photography
Movement**

February 15–
May 16

Muybridge's early stop-action photographs of Leland Stanford's trotters were not only popular with other photographers, but also inspired a number of paintings and drawings—some of which are included in this exhibition (Abe Edgington Trotting at a 2:24 Gait, 15 June 1878, albumen print, mounted as a cabinet card, 10.5 x 21 cm, from the series *The Horse in Motion*, Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, Stanford Family Collections).

In the Blink of an Eye



A method of accurately recording movement eluded artists for centuries. However, the invention of photography in 1839 offered hope of capturing a moment too rapid for the eye, and establishing events independently of memory, without the intervention of painters and sculptors. Moments of existence might now be preserved objectively by mechanical means.

The unique capability of photography to stop time fundamentally transformed visual perception. *Time Stands Still: Muybridge and the Instantaneous Photography Movement* is the first major

exhibition to tell this compelling story, through 172 rare photographs, proofs, and negatives as well as related drawings and paintings. These works are drawn from the extensive Muybridge collection at the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University and from collections around the world. The show was organized for the Cantor Arts Center by Phillip Prodger, now assistant curator of prints, drawings, and photographs at the Saint Louis Art Museum. Prodger's catalogue provides a wealth of information on Eadweard Muybridge and the instantaneous photography movement, which he describes as "founded and



Ottomar Anschutz was one of a number of photographers who were influenced by Muybridge's experiments and significantly expanded his results. Employing the latest advances in camera lenses and photography chemistry, Anschutz produced images that surpassed Muybridge's in clarity and detail (*Storks in a Nest*, 1884, nine albumen prints, about 9.4 x 13.9 cm each, Museum Ludwig, Agfa Foto-Historama, Cologne).

Bigger on the Inside

orchestrated by a loosely officiated community of like-minded people. It was what might be described as a vernacular movement—a grass roots upheaval, organized around a singular wish: to freeze motion in time.”

The first two of the exhibition’s six sections examine Muybridge’s predecessors, active in the 1850s and 1860s, and their attempts to record instantaneous events. However, photographic technology could not freeze rapid action until Muybridge’s work in the 1870s, which is examined along with the contributions of contemporaries inspired by his pioneering efforts. Especially important was his invention of the zoopraxiscope, which transformed still images into short animated loops, seminal for the birth of cinema. Concluding the show is a gallery of paintings, drawings, and sculptures drawn primarily from the CMA permanent collection. The work of Edgar Degas and Thomas Eakins, two artists inspired by photogra-

phy in general and Muybridge’s motion images in particular, provides insight into the broad interest of artists in capturing movement and spontaneity, fixing an event in a thin slice of time.

Born in England in 1830, Muybridge immigrated to the United States in 1852, arriving in San Francisco three years later. Various known as Muggeridge (birth name), Muygridge, and Maybridge, around 1866 he obliterated his former guises, occupations, and prior names, when, at the age of 36, he took up photography and became recognized as one of California’s best landscape photographers. Six years later he was challenged to photograph a horse in motion by Leland Stanford, president of the Central Pacific Railroad, who had been governor of California during the Civil War and a U.S. senator. A successful breeder of racehorses, Stanford was fascinated by the problem.

Prodger, in his well-researched catalogue, dispels the popular myth that Stanford had bet a large

The ability of instantaneous photography to record objectively an ephemeral event was particularly appealing to scientists. Documentary images could be analyzed and shared easily with others.



Around 1856, neurologist Guillaume-Benjamin Duchenne de Boulogne with photographer Adrien Tournachon created this compelling group of portraits in which facial expressions were stimulated by electrical current. These artificial expressions resulted from a technique devised by Duchenne of attaching electrodes to his subjects’ faces to make them contract just long enough to be photographed (1862, albumen print, 13.3 x 13.3 cm, plate 6 from *Mécanisme de la physionomie humaine*, Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, Committee for Art Acquisition Fund).

In the Blink of an Eye

To make Dog Named "Dread," Walking, Muybridge used the newly developed collotype process, in which the original images were transferred to glass plates. This resulted in some decrease in sharpness, but allowed the images to be enlarged, thus revealing details not visible in the actual-size contact prints (25 October 1885, gelatin silver on glass interpositive plate, manufactured by J. B. Holt Company, from the series *Animal Locomotion*, Iris & B. Gerald Cantor Center for Visual Arts, Stanford University).



sum of money on the hypothesis that all four hooves leave the ground together in the gait of a galloping horse. Stanford wanted to use photographs to analyze this movement, and photography had yet to record successfully events too quick for the naked eye, due to the technological limitations of current cameras and film.

Muybridge and Stanford began a remarkable, though sometimes difficult, collaboration. His initial success at rendering motion was interrupted in 1874 when he killed his wife's lover, Major Harry Larkyns, after learning that Larkyns had fathered the son, Florido, that Muybridge had been raising as his own. His lawyers argued for justifiable homicide; Muybridge was acquitted in a highly publicized trial. He then spent two years on a photographic trip to Central America before resuming his association with Stanford in 1876.

Two years later, now at Stanford's new horse farm in Palo Alto, Muybridge perfected his technique for instantaneous photography, thanks in

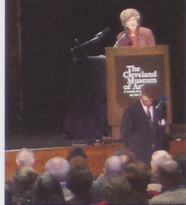
part to his patron's funding and company technicians. He built a track and bank of cameras, making it possible to examine the incremental movement of animal legs in sequential photographs. The collaboration of Muybridge and Stanford ceased in 1881 in a dispute over credit for this achievement.

In 1884 Muybridge moved to the University of Pennsylvania, where he greatly expanded his investigations. In two years he added some 30,000 photographs to his archive, which was fashioned into 781 plates and published in 1887 as *Animal Locomotion*, recording a wide range of human and animal movements and activities.

Muybridge's extraordinary combination of artistic skill and intellectual energy is easily appreciated in these images. His motion photography has deeply influenced art, science, and popular culture.

■ Tom E. Hinson, Curator of Photography

This exhibition was organized by the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University. The exhibition and catalogue are made possible through the generosity of Carmen Christensen and additional support from the Bernard Osher Foundation and the Cantor Arts Center Members. The Cleveland showing is sponsored by Nesnadny + Schwartz.



Bigger on the Inside

On Wednesday, November 19, about 500 friends of the arts filled Gartner Auditorium for director Katharine Lee Reid's multimedia presentation on the interior of their new museum. They were the first to hear of recent refinements to the design and discuss their aspirations for the building with the director.

The presentation and the related questions covered two main areas: facts and figures about the use of space, and aesthetic considerations. The 1999 Cooper, Robertson & Partners Facilities Master Plan had identified visitor amenities, gallery space, and collections storage as major priorities for the museum expansion. Rafael Viñoly's initial plans, unveiled last year, addressed these needs admirably, with a large covered courtyard serving as a central public space, multitiered underground parking, and two new wings in a reconfiguration that provided much needed gallery space as well as many gracious new visitor amenities.

In the past year, the museum's curators and director have worked with the architects to refine

the ways in which the space is used within the established "footprint," and in recent months this resourceful team has made some exciting changes. Most striking is a major increase in gallery space. The total gross area of the current museum complex is nearly 400,000 square feet; Viñoly's plan now provides 664,000 square feet. Perhaps more important than the increase in overall area is the way space is used: the current museum has net usable area of about 58% of the total square footage, while the Viñoly plan achieves 64%, a remarkable spatial efficiency. The number of parking spaces, now all covered, will climb from 500 to more than 800.

Communicating aesthetics was a somewhat complicated task. In the weeks before the forum, the Viñoly office in New York had worked on computer-generated renderings of selected spaces (even taking care to populate the galleries with figures derived from photographs of real Cleveland museum visitors). Views included a high-tech-but-inviting family learning center, a sample interpretive gallery, and various other gallery and exhibition spaces.

Audience members offer questions in response to the director's presentation.



This view toward the southeast from the floor of the Great Court shows how the glass that connects the new structure to the 1916 building will allow people to see easily into and out of the museum.



Virtually all the art collections will undergo dramatic improvements in their display, as envisioned here for medieval art.

Drawing the most oohs and ahs was a computer-animation that circled the entire new museum site before entering the new north entrance and emerging in the glass-covered Great Court. This sequence also emphasized what a number of people in the audience identified as an unrealized opportunity. This group found a spokesman in Walter Leedy, professor of art history and architecture at Cleveland State University, who described the experience of moving through the relatively dark entranceway into the large courtyard as akin to entering a “bent-axis” temple or basilica, and noted that one expects a dramatic visual focal point when turning to look toward the far end of the great open space—an effect not quite achieved by the escalators and café tables shown in the multimedia renderings. “This should be a religious experience, after the anticipation that is created up to that point,” he said. “There should be something very dramatic, like a piece of monumental sculpture in the space.”

Part lounge, part library, part high-tech multimedia facility, the Lifelong Learning Center is designed to help visitors prepare for gallery visits through understanding the context and techniques associated with works of art.



Realizing that many visitors will enter the museum from the underground parking area, the architects have taken great care that ample natural light reaches the lower level.

The director agreed, and the architects will continue to explore ways to create a suitably inspiring vista in that grand public space, in keeping with the spirit of a great art museum.

The other common aesthetic concern was how the new construction would connect with the existing 1916 building. Viñoly's architecture makes liberal use of structural glass, and his latest ideas for these connectors rely on that material almost exclusively, with seamless glass walkways touching each end of the original building. Glass-walled galleries at the ends of the new east and west wings help create the illusion that the new and old don't actually touch. Furthermore, these spaces offer the opportunity to display sculpture in plain view of passersby outside, representing in a particularly direct way the guiding principle of the entire project: the simple but powerful idea of bringing art to the community.

■ Gregory M. Donley, Magazine Staff



Guest Lectures

Charles Willson Peale's portrait, George Washington at the Battle of Princeton (detail, c. 1779, oil on canvas, Membership Income Fund 1917.946)

Re-imagining King and His "I Have a Dream" Speech

Saturday, February 7, 2:00.
Nishani Frazier, associate curator for African-American archives at the Western Reserve Historical Society

Cleveland's African-American History at Lake View Cemetery

Sunday, February 8, 2:30.
Sandra Vodanoff, Lake View Cemetery docent

Art of the Bamana

Sunday, February 15, 2:00.
Patrick R. McNaughton, Indiana University

Time Stands Still:

Muybridge and the Instantaneous Photography Movement

Sunday, February 15, 3:30.
Phillip Prodger, assistant curator of prints, drawings, and photography, Saint Louis Art Museum

Portrayal of the Black Preacher in Motion Pictures

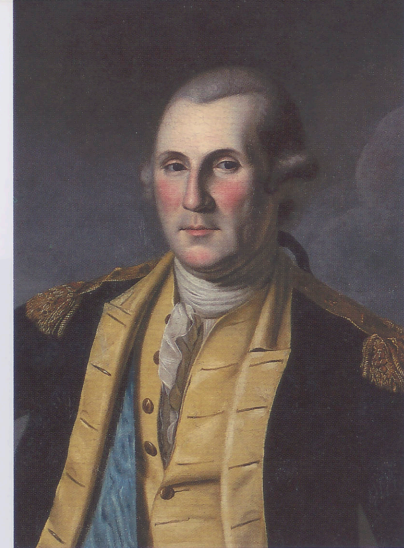
Saturday, February 28, 2:00–4:00.
Reverend Marvin McMickle

Hidden Rio-Bec in the Maya Area

Wednesday, February 11, 7:30.
Jack Sulak, Cleveland Archaeological Society (AIA lecture)



Eadweard Muybridge, *Jumping over a Chair (Mrs. Coleman)* (19 September 1885, collotype, plate 156 from the series *Animal Locomotion*, Photographic History Collection, Smithsonian Institution, National Museum of American History, Behring Center)



Galleries of Great Art

Focus on Portraiture

Thursdays, February 5–26, 2:30.
February 5, *French and Spanish Baroque Portraits*, Kate Hoffmeyer; February 12, *English and Dutch Portraits*, Saundy Stemen; February 19, *Colonial America Portraits*, Kate Hoffmeyer; February 26, *Early 19th-Century French and American Portraits*, Frank Isphording

Gallery Talks

1:30 daily, Thursdays at 2:30, Sundays at 3:00, and Wednesday evenings at 6:00. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours.

Photographs of Ray Metzker

Sunday, February 1, 1:30 and Wednesday the 18th at 1:30.
Saundy Stemen

Arts of Sub-Saharan Africa

Wednesday, February 4, 6:00.
Gwen Johnson, docent

Curator's Talk: Photographs of Ray Metzker

Wednesday, February 4, 6:30.
Tom Hinson

French and Spanish Baroque Portraits

Thursday, February 5, 2:30.
Kate Hoffmeyer

Arts of Sub-Saharan Africa

Saturday, February 7, 3:00.
Sabrina Spangler, docent

Gallery Talk with Art To Go: African Art

Sunday, February 8, 3:00.
Jean Graves

Draped in Splendor

Wednesday, February 11, 1:30 and Sunday the 15th at 1:30.
Mary Woodward

The Mummy Awakens

Wednesday, February 11, 6:00.
Bill Ott, docent

English and Dutch Portraits

Thursday, February 12, 2:30.
Saundy Stemen

Colonial America Portraits

Thursday, February 19, 2:30.
Kate Hoffmeyer

Arts of Sub-Saharan Africa

Sunday, February 22, 1:30.
Sue Schloss, docent

Project 244:

Trenton Doyle Hancock

Wednesday, February 25, 1:30.
Karen Levinsky

Mysteries of Asia:

An Introduction

Wednesday, February 25, 6:00.
Peter Dobbins, docent

Curator's Talk: Time Stands Still

Wednesday, February 25, 6:30.
Tom Hinson

Early 19th-Century French and American Portraits

Thursday, February 26, 2:30.
Frank Isphording



Art Encounters

Eadweard
Muybridge, *Athletes
Boxing* (1879, print-
ing-out paper print,
plate 111 from the
series *Attitudes of
Animals in Motion*,
Special Collections,
Stanford University
Libraries)

Register for
classes through the
Ticket Center,
216-421-7350 or
1-888-CMA-0033.
Classes are
offered pending
sufficient
registration.

Art and Culture in Sub-Saharan Africa

Wednesdays, February 4 and 11,
6:30–8:00 (concludes four-part
series).

Constantine Petridis, associate
curator of African art, explores the
diverse artistic traditions of sub-
Saharan Africa from an anthropo-
logical perspective. February 4,
Leadership and Status; February
11, *The Supernatural*. Each lecture
\$25, CMA members \$15.

World of Great Art

Eight Saturdays, January 10–
February 28, 10:30–12:00.

A chronological slide-lecture sur-
vey of Western art, using our per-
manent collection. February 7,
Dada and Surrealism; February 14,
American Early 20th Century; Feb-
ruary 21, *Abstract Expressionism to
Minimalism*; February 28, *Mini-
malism and Beyond*. Individual
lecture tickets \$30, CMA members
\$20.

Upcoming Course:

History of Photography

Four Saturdays, March 6–27,
10:30–12:30.

Sessions: *The Beginnings of the
Medium, 19th-Century Master-
pieces, Early to Mid 20th Century:
the “isms,”* and *Post-WWII and
Beyond*. Seema Rao. Series \$60,
CMA members \$40. Individual
lectures \$30 and \$20.

The ceramic sculpture *Untitled B*
by Kenyan-born British artist Magdalene
Odundo is in gallery 239 at the
entrance to the gallery of sub-Saharan
African art (1997, terracotta, John L.
Severance Fund 1998.4).



Adult Studio Class

All-day Drawing Workshop

Saturday, February 21, 10:30–
4:00.

Intensive one-day class for begin-
ners to advanced, using charcoal
on newsprint to sketch from fig-
urative sculpture in the galleries.
Limit 15. \$80, CMA members \$40.

Landscape Drawing in the Galleries

Five Wednesdays, February 25–
March 24, 6:00–8:30.

Arielle Levine teaches how to draw
landscapes using various dry me-
dia. \$140, CMA members \$100.

PERSONAL FAVORITE

In 2000, Holly Witchey returned
to Cleveland from San Diego to
become manager of new media.
Her familiarity with the museum’s
collection goes back to her days as
a CMA Fellow at Case Western
Reserve University. “My favorite
work of art is whichever one I hap-
pen to be looking at. For me, this
sculpture by Magdalene Odundo
embodies what great art at the
Cleveland Museum of Art is all
about. I am compelled to stop and
look at it. And the closer you look,
the more hooked you get.

“I’m just floored by this work.

One of the reasons is that it’s a
coiled pot, the most ancient ceram-
ic technique. I can remember mak-
ing my own pathetic snake vases
years ago, so I can appreciate what
the artist has been able to achieve
here. She has used this ancient
method to make a very contempo-
rary work that evokes pottery of
every time and place. It simulta-

Family Express

Sunday, February 15

Mini-Family Highlights Tour
1:30–2:00.

Family Express 2:00–4:30. *That’s
Amore: Ancient Greek and Roman
art* provides ideas for this “lovely”
free drop-in family workshop.

Parade Prep

Parade the Circle Celebration 2004
is Saturday, June 12. Free training
workshops in parade skills for lead-
ers of school or community groups
begin in March on Tuesday eve-
nings at the warehouse studio. For
more information and a schedule,
call Nan Eisenberg at 216-707–
2483. Public workshops at the
museum begin April 30.



neously alludes to the ancient
uses of terracotta vessels and
suggests the form of a pregnant
woman. And the surface glaze
complements the form in the most
beautiful way.

“I especially love the place-
ment, in the contemporary gallery
but just outside the new gallery of
sub-Saharan African art. It really
emphasizes that art is alive. And
if you walk through that gallery,
just outside the other door you
find the *Stargazer*—two of the
most powerful images of women in
the museum.”



MUSIC AND PERFORMANCE

Order a free VIVA! brochure or purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. See the entire listing online at clevelandart.org/viva. Promotional support provided by The Wave 107.3 FM.

VIVA! FESTIVAL OF PERFORMING ARTS

Flamenco Festival: José Merce

Friday, February 6, 7:30.

"Great emotional blasts of sound . . . the elemental emotional beauty he conjured was easily enough to justify his headlining status." —BBC. Among flamenco's stars, few generate excitement like the brilliant José Merce, the most successful flamenco singer of his generation. With Moraito, one of Spain's greatest guitarists, and his four-member ensemble, this will be the finest flamenco you'll hear in a long time. Ohio debut. \$35 and \$31, CMA members \$31 and \$28.

Tango for Valentine: Ensemble Avantango

Friday, February 20, 7:30.

"Brash and irreverent, the ensemble is very much in sync with tango's roots. They left no doubt as to the continued vitality of the form." —*The Washington Post*. One of our summer's favorite musical ensembles makes a return appearance for a Valentine's week concert. Ensemble Avantango features some of the world's leading tango musicians and dancers, presenting breathtaking performances. Their shows simply sizzle with raw and feisty energy. \$28 and \$25, CMA members \$26 and \$23.

Coming Up:

Ladysmith Black Mambazo

Friday, March 5, 7:30.

The Grammy-winning South African a capella ensemble sings in English, French, Zulu, and various African dialects while adding touches of doo-wop, gospel, and reggae to its music. Their dances and vocal harmonies are nothing less than stunning. A not-to-be-missed event. \$30 and \$27, CMA members \$27 and \$25.

Ute Lemper:

Berlin Cabaret Songs & Beyond

Friday, March 19, 7:30.

"The world of cabaret can be divided into two distinct categories: Ute Lemper and everyone else." —*Chicago Tribune*.

Lemper's live concerts, reminiscent of the darkly beautiful Weimar era, are theatrical tours de force, where she is by turns sexy, haughty, innocent, comedic, introspective, seductive, and perceptive. Ohio debut. Not to be missed! One show only. \$35 and \$31, CMA members \$31 and \$28.

José Merce



Gala Music Series

Gala tickets \$20 and \$18; CMA, Musart Society members, seniors, and students \$16 and \$14; special student rate at the door \$5.

The Vermeer String Quartet plays Beethoven

Wednesday, February 11, 7:30.

"One of the best ensembles that one can hear anywhere today." —*Journal de Genève*. One of the world's finest ensembles, the Vermeer was formed in 1969 at Marlboro, and has since performed at most of the prestigious festivals worldwide from Tanglewood to the Casals. The Vermeer continues its fourth installment of Beethoven string quartets with the *Quartet in F minor, Op. 95*; *Quartet in B-flat major, Op. 18, No. 6*; and *Quartet in A minor, Op. 132*. Free preconcert lecture by Richard Rodda at 6:30 in the recital hall.

Czech Nonet

Wednesday, February 25, 7:30.

Celebrating their 80th anniversary, the nine-member ensemble is one of the oldest chamber ensembles touring today. Unique not only for its long and successful history, but also for its original instrumentation, the ensemble was formed in 1924 at the Prague Conservatory and inspired by the Nonet of Ludwig Spohr. Works by Ward, Dvořák, and Spohr. Free preconcert lecture by Richard Rodda at 6:30 in the recital hall.

Imani Winds



Musart Mondial

\$15; CMA members, seniors, and students \$8. Musart members receive tickets for free admission.

marcolivia duo

Sunday, February 8, 2:30.

Marc Ramirez, violin and Olivia Hajioff, violin/viola, on the faculty of both Shenandoah University and Dartington International Festival (UK), play works by Bartók, Martinů, Takemitsu, and Wieniawski. Cleveland debut.

Imani Winds

Sunday, February 29, 2:30.

Imani Winds (Valerie Coleman, flute; Toyin Spellman, oboe; Mariam Adam, clarinet; Jeff Scott, french horn; Monica Ellis, bassoon) joined forces in 1996 to bridge the European and African musical traditions. Works by Mongo Santamaria, John Cage, Mario Lavista, Tania Leon, Gunther Schuller, and Aster Piazzola.



FILM

Note: Additional documentary films programmed for Black History Month are on page 14.

GREAT ORGANISTS SERIES

Paul Jacobs, organ

Sunday, February 15, 2:30.

Paul Jacobs came to national attention as a concert organist in 2000, shortly after his 23rd birthday, when he performed the complete organ works of J. S. Bach in 14 consecutive evenings in both New York City and Philadelphia. He has been invited to perform at the 2004 national convention of the American Guild of Organists in Los Angeles and is the youngest person ever appointed to the faculty of the Juilliard School in New York. Works by J. S. Bach, Handel, Messiaen, Brahms, and Ives. Cleveland debut.



James Diaz, organ

Sunday, February 22, 2:30.

"Nothing seemed too difficult for this masterful young organist." —*The Calgary Herald*. The First Prize winner of the second Dallas International Organ Competition (2000), and the Gold Medal and Concerto Prize winner of the second Calgary International Organ Competition (1994), James Diaz is organist and choirmaster at St. Michael and All Angels Church in Dallas, one of the largest membership Episcopal churches in the U.S. In his return to Cleveland, he offers a recital of works by J. S. Bach, Vierne, Dupré, and Langlais.

Curator's Recital

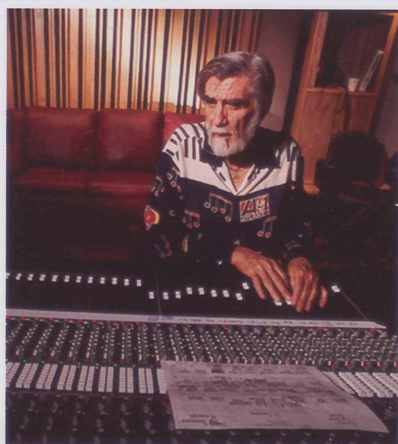
Sunday, February 1, 2:30.

Karel Paukert, organ. Works by C. Franck and L. Marchand.

Above right:
Taking Sides

Producer
Tom Dowd

Panorama admission vouchers, in books of ten, are available for \$40, CMA members \$30. Visit online at clevelandart.org/panorama.



OT: Our Town



Artorama

Films about artists—painters, actors, musicians, and photographers—highlight this month's installment of the Panorama film series. Three celebrate Black History Month. Unless noted, each program \$7, CMA members \$5, students and seniors (65 & over) \$3.

Sex in a Cold Climate

Friday, January 30, 7:00.

Sunday, February 1, 1:30.

(Britain, 1998, color and b&w, Beta SP, 50 min.) directed by Steve Humphries. The documentary that inspired *The Magdalene Sisters* is a shattering exposé of Ireland's Magdalene Asylums, where thousands of girls were shielded from "sexual deviance," only to suffer at the hands of the nuns in charge. Cleveland premiere.

Bearden Plays Bearden

Friday, February 6, 7:00.

Sunday, February 8, 1:30.

(USA, 1981, color, DVD, 60 min.) directed by Nelson E. Breen and Billie Allen. Celebrated African-American artist Romare Bearden is captured at work and discussed by his peers. Preceded at showtime by *The Art of Romare Bearden* (USA, 2003), a new 30-min. documentary.

OT: Our Town

Friday, February 13, 7:00.

Sunday, February 15, 1:30.

(USA, 2002, color, DVD, 76 min.) directed by Scott Hamilton Kennedy. In this acclaimed new documentary set at impoverished Dominguez High in Compton, California, two teachers decide to produce the school's first play in 20 years—*Our Town*, with a multi-cultural cast. Cleveland theatrical premiere.

Taking Sides

Wednesday, February 18, 7:00.

Friday, February 27, 7:00.

(Britain/France/Germany/Austria, 2001, color, 35mm, 105 min.) directed by István Szábo, with Harvey Keitel, Stellan Skarsgård, and Moritz Bleibtreu. Wilhelm Furtwängler, conductor of the



Berlin Philharmonic, chose to remain in Germany after the rise of Hitler, though he never joined the Nazi Party. In this drama scripted by Oscar-winner Ronald Harwood (*The Pianist*), a boorish American army officer grills him about his complicity. Cleveland premiere.

Eadweard Muybridge, Zoopraxographer

Friday, February 20, 7:00.

Sunday, February 22, 1:30.

(USA, 1974, sepia b&w, 16mm, 60 min.) directed by Thom Andersen. This innovative documentary recreates the art of Muybridge, subject of a new CMA exhibition. Narrated by Dean Stockwell. Admission free.

AfroPunk

Friday, February 20, 7:00.

Sunday, February 22, 1:30.

(USA, 2003, color, Beta SP, 76 min.) directed by James Spooner. This portrait of African-American punk rockers explores loneliness and racial identity within a mostly white scene that is already marginalized. With Bad Brains, fishbone, D. H. Peligro of Dead Kennedys, et al. Cleveland premiere.

Tom Dowd and the Language of Music

Wednesday, February 25, 7:00.

Sunday, February 29, 1:30.

(USA, 2003, color, DVD, 90 min.) directed by Mark Moormann, with Ray Charles, Eric Clapton, Ahmet Ertegun, and others. This new documentary celebrates the legendary producer Dowd, who recorded jazz, soul, and rock-and-roll legends in a long career with Atlantic Records. A technical pioneer and sensitive listener, he was a major force in the evolution of modern music. Cleveland theatrical premiere.



MUSEUM NEWS

Black History Month

(All programs are free unless noted otherwise)

Wednesday, February 4

African Gallery Tour 6:00 *Art of Sub-Saharan Africa*. Gwen Johnson, docent
Lecture 6:30–8:00 *Leadership and Status*. Constantine Petridis, associate curator of African art \$

Friday, February 6

Film 5:00–6:00 *Jacob Lawrence*
Film 7:00 *Bearden Plays Bearden* \$
Nia Coffee House 6:30–8:00 *Vince Robinson and the Jazz Poets*. \$10 donation at the door \$

Saturday, February 7

Film 1:00–2:00 *Jacob Lawrence*
Gallery Talk 3:00 *Art of Sub-Saharan Africa*. Sabrina Spangler, docent
Guest Lecture 2:00–3:00 *Re-imagining King and His "I Have a Dream" Speech*. Nishani Frazier, Western Reserve Historical Society

Sunday, February 8

Film 1:30 *Bearden Plays Bearden* \$
Slide Lecture 2:30 *Cleveland's African-American History at Lake View Cemetery*. Sandra Vodanoff
Art To Go Gallery Talk 3:00 *Art of Sub-Saharan Africa*. Jean Graves

Wednesday, February 11

Lecture 6:30–8:00 *The Supernatural*. Constantine Petridis (see February 4) \$

Friday, February 13

Film 5:00 *Faith Ringgold*
Film 7:00 OT: *Our Town* \$

Saturday, February 14

Film 1:00 *Faith Ringgold*

Sunday, February 15

Film 1:30 OT: *Our Town* \$
Family Express 2:00–4:30 *That's Amore*
Guest Lecture 2:00 *Art of the Bamana*. Patrick R. McNaughton, Indiana University

Friday, February 20

Film 5:00 *Romare Bearden, Visual Jazz*
Poetry Workshop 6:30–8:30 *The African-American Experience in Poetry*, facilitated by Vince Robinson. \$10 donation at the door \$
Film 7:00 *AfroPunk* \$

Saturday, February 21

Film 1:00 *Romare Bearden, Visual Jazz*
Art To Go 3:00 *African-American Printmakers*. Michael Starinsky and Cavana Faithwalker. Limit 20, 12 years and older. Free tickets required; call the Ticket Center.

Sunday, February 22

Gallery Talk 1:30 *Art of Sub-Saharan Africa*. Sue Schloss, docent
Film 1:30 *AfroPunk* \$

Wednesday, February 25

Art To Go 6:00 *African-American Printmakers*. Michael Starinsky and Cavana Faithwalker (see February 21)

Friday, February 27

Film 5:00 *Robert Colescott, One-Two Punch*

Saturday, February 28

Film 1:00 *Robert Colescott, One-Two Punch*
Guest Lecture 2:00–4:00 *Portrayal of the Black Preacher in Motion Pictures*. The Rev. Marvin McMickle, Antioch Baptist Church. Questions and answers moderated by Prester Pickett, director, CSU African-American Cultural Center.

Sunday, February 29

Concert 2:30 *Imani Wind Quintet* \$

MUSEUM STORE FEBRUARY SPECIAL



Save More on Sale Merchandise

One-time members sale, in which an additional 15% discount will apply to sale merchandise during the month of February.

To see more CMA products, please visit our online store at www.clevelandart.org.

A Heartfelt Invitation

The members opening-night celebration for *Time Stands Still* is Saturday, February 14 from 6:30 (doors open) to 9:00. It's a wonderful way to celebrate Valentine's Day because there will be activities at the party to do just that! The Director's Circle event is on Thursday, February 12 at 6:00. Reservations are required, and both parties have free parking.

2003 Volunteer Honor Roll

Carolyn Anthony	Joann Lafferty
Arlene Bialic	JoAnne Lake
Karen Bourquin	Ginny Leonard
Eric Clark	Jon A. Lindseth
Helen Collis	Marie Morelli
Ran Datta	Caroline Morgan
Lois Davis	Margie Moskovitz
Joan Fountain	Rooney Moy
David Gutter	Christine Norman
Sabrina Inkley	Marty and Gail Trembly
Vicki Isphording	Margaret Walton
Jay Jackson	Special Decorations Committee of the Womens Council
Peggy Kundtz	



S M T W T F S
 1 2 3 4 5 6 7
 8 9 10 11 12 13 14
 15 16 17 18 19 20 21
 22 23 24 25 26 27 28
 29

- T Tickets required
 S Admission charge
 R Reservation required

Curatorial consultation for members is offered the first Thursday of each month; call the membership office for an appointment.

Above right: marcolivia duo

Ohio Arts Council
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 PROGRAMS IN THE ARTS



1 Sunday

Gallery Talk 1:30
Photographs of Ray Metzker

Film 1:30 *Sex in a Cold Climate* S

Recital 2:30 Karel Paukert, organ

Highlights Tour 3:00

3 Tuesday

Highlights Tour 1:30

4 Wednesday

Gallery Talk 6:00
Art of Sub-Saharan Africa

Gallery Talk 6:30
Photographs of Ray Metzker. Tom Hinson

Art Encounters 6:30 *Leadership and Status* S

5 Thursday

Highlights Tour 1:30

Gallery Talk 2:30
French and Spanish Baroque Portraits

6 Friday

Highlights Tour 1:30

Film 5:00 *Jacob Lawrence*

Cool Fridays

5:30–8:30 Calvin Stokes

Nia Coffee

House 6:30 Vince Robinson and the Jazz Poets S

Film 7:00 *Bearden Plays Bearden* S

VIVA! Concert 7:30 *Flamenco Festival: José Merce* S

7 Saturday

Lecture 10:30–12:00 *Dada and Surrealism* S

Film 1:00 *Jacob Lawrence*

Highlights Tour 1:30

Guest Lecture 2:00 *Re-imaging King's "I Have a Dream" Speech*

Gallery Talk 3:00
Art of Sub-Saharan Africa

8 Sunday

Film 1:30 *Bearden Plays Bearden* S

Highlights Tour 1:30

Recital 2:30 *marcolivia duo* S

Guest Slide

Lecture 2:30
Cleveland's African-American History

Gallery Talk with Art To Go 3:00 *Art of Sub-Saharan Africa*

10 Tuesday

Highlights Tour 1:30

11 Wednesday

Gallery Talk 1:30
Draped in Splendor

Gallery Talk 6:00
The Mummy Awakens

Art Encounters

6:30 *The Supernatural* S

Preconcert Lecture 6:30 *Richard Rodda*

Gala Concert

7:30 *Vermeer Quartet* S
AIA Lecture 7:30
Hidden Rio-Bec in the Maya Area, Jack Sulak

12 Thursday

Highlights Tour 1:30

Gallery Talk 2:30
English and Dutch Portraits

13 Friday

Highlights Tour 1:30

Film 5:00 *Faith Ringgold*

Cool Fridays 5:30–8:30 *Judy Strauss*

Film 7:00 OT:
Our Town S

14 Saturday

Lecture 10:30–12:00 *American Early 20th Century* S

Film 1:00 *Faith Ringgold*

Highlights Tours 1:30 and 3:00

15 Sunday

Film 1:30 OT:
Our Town S

Gallery Talk 1:30
Draped in Splendor

Mini-Family Highlights Tour 1:30–2:00

Family Express 2:00–4:30 *That's Amore*

Guest Lecture

2:00 *Art of the Bamana, Patrick R. McNaughton, Indiana University*

Recital 2:30 *Paul Jacobs, organ*

Highlights Tour 3:00

Guest Lecture

3:30 *Time Stands Still, Phillip Prodger, Saint Louis Art Museum*

17 Tuesday

Highlights Tour 1:30

18 Wednesday

Gallery Talk 1:30
Photographs of Ray Metzker

Highlights Tour 1:30 and 6:00

Film 7:00 *Taking Sides* S

19 Thursday

Highlights Tour 1:30

Gallery Talk 2:30
Colonial America Portraits

20 Friday

Highlights Tour 1:30

Film 5:00 *Romare Bearden, Visual Jazz*

Cool Fridays 5:30–8:30 *George Foley Jazz Trio*

Poetry Workshop 6:30–8:30 *The African-American Experience in Poetry* S

Film 7:00
AfroPunk S

Film 7:00
Eadweard Muybridge, Zoopraxographer

Viva! Concert 7:30 *Ensemble Avantango* S



21 Saturday

Lecture 10:30–12:00 *Abstract Expressionism to Minimalism* S

All-day Drawing Workshop 10:30–4:00 S R

Film 1:00 *Romare Bearden, Visual Jazz*

Highlights Tours 1:30 and 3:00

Art To Go 3:00
African-American Printmakers R

Art To Go 3:00
African-American Printmakers R

Art To Go 3:00
African-American Printmakers R

22 Sunday

Gallery Talk 1:30
Art of Sub-Saharan Africa

Film 1:30
AfroPunk S

Film 1:30
Eadweard Muybridge, Zoopraxographer

Recital 2:30 *James Diaz, organ*

Highlights Tour 3:00

24 Tuesday

Highlights Tour 1:30

25 Wednesday
Gallery Talk 1:30
Project 244: Trenton Doyle Hancock

Gallery Talk 6:00
Mysteries of Asia

Art To Go 6:00
African-American Printmakers R

Gallery Talk 6:30
Time Stands Still. Tom Hinson

Preconcert Lecture 6:30 *Richard Rodda*

Film 7:00 *Tom Dowd and the Language of Music* S

Gala Concert 7:30 *Czech Nonet* S

Gallery Talk 1:30
Early 19th-Century French and American Portraits

Gallery Talk 2:30
Early 19th-Century French and American Portraits

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Early 19th-Century French and American Portraits

27 Friday

Highlights Tour 1:30

Film 5:00 *Robert Colescott, 1-2 Punch*

Cool Fridays 5:30–8:30 *Ryann Anderson*

Film 7:00 *Taking Sides* S

28 Saturday

Lecture 10:30–12:00 *Minimalism and Beyond* S

Film 1:00 *Robert Colescott, 1-2 Punch*

Guest Lecture 2:00–4:00 *The Black Preacher in Motion Pictures. Rev. Marvin McMickle*

Highlights Tours 1:30 and 3:00

Highlights Tours 1:30 and 3:00

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Highlights Tours 1:30 and 3:00

Highlights Tours 1:30 and 3:00

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216-707-2333

Special Events
216-707-2598

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\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

Sight & Sound
Audio guide of the collection. Free.

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Tuesday, Thursday, Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

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Closes one hour before museum.

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(216-707-2547)

Print Study Room Hours
By appointment only
(216-707-2242)
Tuesday-Friday
10:00-11:30 and
1:30-4:45

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